

THE Gateway

University of Nebraska at Omaha

Welk takes
Brel
underground.
See page 7

When does life begin?

Physicians disagree on nature of unborn

By DAN PRESCHER

The Silent Scream is an anti-abortion film claiming to show, via ultrasound, a human fetus screaming in pain during an abortion. Paul Byrne, clinical professor of pediatrics at Creighton Medical School, and G.W. Orr, specialist in obstetrics and gynecology at Women's Services Clinic, responded to the film.

Paul Byrne

"I would rate the movie 'M,'" said pediatrician Paul Byrne. "'M' for 'Must'."

"It is very factual, and it demonstrates clearly that the baby who is about to be killed does draw away from the . . . suction apparatus."

"There is a frame that shows the baby with the mouth open. From that the title *The Silent Scream* occurs."

"Of course, a scream is impossible. Screaming requires air to pass over the vocal chords, and the baby is in a fluid." But, said Byrne, "scream" would be a fair characterization.

"Newborn babies don't scream. They cry, and they do respond to pain, but I haven't been around any that screamed. But, I haven't done anything to kill them, either. The baby inside the uterus that is being aborted is being killed."

Byrne said the fetus is a full-fledged human being from its conception.



Byrne

Scot Shugart

"It can't be anything but human at the moment of conception. The new combination of DNA that is present at the time of conception is the same that we have for the rest of our lifetime, in each and every one of our cells. This is a new, living, human person at the time of conception."

Byrne refuted the argument that the fetus' response was merely reflex, that to feel pain requires consciousness and cognition, which the fetus lacks.

"We tend to think about human beings from the characteristics of adult human beings. Now, some human characteristics are obviously different from those of lower animals. (But a characteristic) doesn't become present when it becomes manifest. Just because a human being cannot demonstrate that they think and reason doesn't mean they're not human."

Byrne used an example of a person in jail, saying that depriving them of their free will, which he called an essential human characteristic, wouldn't mean the person would stop being human.

Pain and response

Byrne then questioned the difference between reflexive response and pain. He made an example of two men hammering nails. Both hit their thumbs. One screams and shouts obscenities . . . the other simply goes back to work. But, said Byrne, "It doesn't mean that the one that makes the most noise is suffering the most. The presence or absence of pain would not mean someone is a living human being or not. One can't measure pain by the response."

"All medical and scientific facts indicate that

a new human life begins at the time of conception. There are no medical or scientific facts to the contrary."

Byrne was asked why, if that were the case, did doctors disagree on abortion. Was there a large part of the medical community that disputed these views?

"No," said Byrne. "Every embryology textbook I have checked states very clearly that a new human life begins at the time of conception. It's nothing new."

"All medical and scientific facts indicate that a new human life begins at the time of conception. There are no medical or scientific facts to the contrary."

—Paul Byrne

"How can some doctors kill defenseless babies? I think that occurs because of the desires of man, and the desire of man is often to come to a solution," he said.

"Young girls do become pregnant when it is inconvenient or difficult. They then come to the conclusion that the better thing to do is to kill the baby."

Byrne said that although that may seem the best course at the time, it is unfair to the baby and the woman.

"Every woman I've talked to that has had an abortion in the past has been able to tell me the day and hour . . . they remember it forever, not unlike a woman who's had a baby can."

"Physically and emotionally, it affects them forever."

Byrne said the rights of the fetus and the rights of the mother were not in conflict, but were equal.

"The basic right is the right to life," said Byrne. "The mother has a right to life. The baby has a right to life. Without life there are no other rights."

"You see, the Supreme Court (Roe vs Wade) didn't rule on a right to life. What the Supreme Court ruled on was a right to privacy. (They) did not give a woman the constitutional right to have an abortion, they gave a woman the right to privacy, and said that abortion was a private matter between the woman and her doctor. Then they went on and made abortion legal throughout the entire nine months of pregnancy."

Media controlled

Byrne said there were several reasons for confusion about the facts of abortion.

"It is very clear that the media are controlled," he said.

"For example, a visiting doctor spoke at a conference at Creighton (last year). He compared control of the media in Nazi Germany with control in the U.S. today. In . . . Germany it was controlled by a dictatorship. Media are controlled in the U.S. by putting out what people want to read . . . what will be attractive to readers. (He said they were controlled) by putting out what the superior wants, what the editor wants, and the editor is controlled by the publisher and owner."

Byrne explained that when he got up to speak at the conference he was a bit embarrassed.

"I somewhat apologetically said we could do the same thing for the clergy . . . for physicians . . . and I remember looking up and seeing a reporter in the audience writing away. I was reluctant to look at the paper the next morning for fear of what would be there."

"Nothing got printed — not even that there was a conference."

Ignore the facts

Another reason for confusion, said Byrne, is the way proponents of abortion present their case.

"Their first premise is to ignore scientific facts. Secondly, they don't call killing 'killing.' In the case of abortion, it's 'termination of pregnancy.'"

"What happens is we get caught . . . in verbal engineering."

"It doesn't mean the people that do these things aren't sincere and that they don't see some good coming from them, but we aren't free to limit our vision to one part of it."

"One has to look at the entire scene. One can't lose sight of the ultimate responsibility that the media has to society. Realize that responsibility has to do with education and informing accurately and truthfully."

Byrne said that, with the exception of *The Silent Scream*, he didn't see that responsibility being fulfilled.

G.W. Orr

"To say that a fetus moving its mouth in utero is a scream, I think, is an interpretation of the viewer, and not anything that is going on in the uterus," said G.W. Orr, specialist in obstetrics and gynecology.

"To say the fetus feels pain in utero (is) purely speculative, and . . . is one of those arguments you use to back up your own personal prejudice and viewpoint. There is no scientific evidence to support it one way or another, and certainly the information that we do have would indicate that it would not be likely that the fetus would be feeling pain."

"As you're well aware, there are reflex stimuli that (an organism) will undergo . . . an amoeba will undergo reflex stimuli. Now, is that pain?"

Orr referred to an article in which specialists had discussed *The Silent Scream*.

"The neuro-anatomists and pediatric neurologists pretty well agreed that there is no complete formation of the central nervous system in the fetus, and it continues to be completed after delivery. At 12 weeks, they do not feel there is any evidence to show . . . that there is any kind of connection completed between the peripheral and central nervous system that they can in any way describe as a painful stimulus."

Unanswerable

Orr said it was impossible to tell if a fetus were a complete human.

"The argument of human life and when it begins, of course, is unanswerable. That's been gone through by the Supreme Court and all the experts in the world, and they can't arrive at a conclusion on that. That becomes more of a religious and moral kind of definition."

"If you want a personal viewpoint, life commences following birth. To say that you are everything you will be at the time of conception is erroneous."

"Some systems in the human fetus will mature even after birth. Some maturation of the central nervous system in particular occurs following birth."

"We have to socialize ourselves to become human. Without it we would behave like animals. I think there's more to human beings than that. First you're talking about the development . . . of the animal called man, and from there you develop into a human being through a process called socialization, or the ability to develop human characteristics. You start getting those after delivery."

Limited environment

"You could say you have experience in the uterus, but I'm not sure you could document that. (It's a) pretty limited environment for experiences."

Orr said he knew of no textbook reference to the exact beginning of a human life.

"I've never heard an embryology text discuss it. Embryology texts will usually speak of the various stages of development."

"Speaking of it as a human life . . . I've never read that in an embryological textbook."

When he performed an abortion, Orr said, he was not killing a human being.

"No. I'm saving a maternal life. I'm saving the life of a woman."

"This woman is coming to me in trouble, with a problem that is threatening her life — and I'm using 'life' in the broad context . . . social, psychological, economic, all the aspects of our life."

"She's asking me for help, and as a physician I'm assisting her. Until someone can answer specifically when human life begins, as a practicing physician can I impose what I believe on the patients who come into my office? Or should I medically, morally and ethically take care of them in context of their beliefs?"

"That to me is my ethical duty."

Orr then compared the rights of the mother with those of the fetus.

"Speaking strictly from the Supreme Court interpretation, the fetus becomes a person following delivery. The fetus comes under the law after delivery."

"A woman is totally responsible for this fetus. There is no way it can be separated from her. If you are given responsibility for something, you must also be able to decide on it."

"Once (the fetus) is capable of being separated from her and living on its own, when it approaches viability, then I think there should be some decision-making . . . by parties other than the mother. Up to that point I think it's entirely her right."

Orr said the media played a part in the issue.

"My personal viewpoint is they've been a little too anti-choice, but that's from where you view it."

"This woman is coming to me in trouble, with a problem that is threatening her life . . . She's asking me for help, and as a physician I'm assisting her."

—G.W. Orr

"The tactics that the anti-choicers are using, which are basically tactics of intimidation and fear, are going to ultimately establish their own credibility. You cannot make people do things for very long by . . . fear and intimidation."

"You'll say this film is factual and truthful, but the way it's only shown . . . to dramatize what they believe. I could show them films that dramatize very seriously what would happen if a woman should continue a pregnancy."

Safer to abort

"We could show films of maternal death, for example, or maybe a woman hemorrhaging to death from a delivery. (We could show) some gross congenital abnormality and tell any woman who wishes to continue her pregnancy. This is something you may get to take home with you."

"Using death as the only criteria, it's 30 times safer to have an abortion than it is to have a delivery."

Orr explained that, over the last 10 years, the risk of a woman dying in childbirth in Nebraska averaged 30 in 100,000. The national average for death from abortion in the first three months of pregnancy is 1.2 in 100,000.

"If we're going to inform women of their risks, maybe . . . it should include telling them what they're really getting into when they get pregnant."

"What people need is the truth. In the area of when human life begins . . . it'll be answered by individuals in view of their own moral and religious viewpoints. Hopefully (it) will not be answered by people who try to intimidate and coerce everyone to do what they believe."

What's Next

The camera's eye

"Homeplace Portraits" by Monte Lee Kruse are on display in the UNO Art Gallery from now until March 8. Kruse, a photographer from Little Rock, Ark., is a graduate of Creighton University. Most recently, Kruse spent one year in Israel working on photography projects.

The Gallery is open Monday through Friday, 8 a.m. to 5 p.m. For more information, call Nancy Kelly, 554-2686.

May I have your autograph?

Richard Lane, professor of English, will be honored tomorrow at the Dundee Book Company, 5015 Dodge St. Lane will be signing copies of his new book, "Midnight and Noonday," from 2 to 4 p.m.

International partnerships

The Intensive Language Program (ILUNO) is looking for American "partners or buddies" for 38 international students. Interested in getting to know someone from a different culture than your own? Call Sally Ware, 554-2293, or Tyra Hancock, 554-2803, for more information.

Assert yourself, damn it!

A College Survival Seminar on "Student Assertiveness"

meets in the Student Center Gallery Room today from noon to 1:30 p.m.

Gotta dance

The Choreographers' Workshop Series opens Monday, Feb. 18, in the HPER Dance Lab. The Murray Louis Dance Company will conduct a workshop for area dancers and choreographers at 11 a.m. The Murray Louis Dance Company's visit is sponsored by UNO's Health, Physical Education and Recreation department; the Omaha Modern Dance Collective and Performing Arts/Omaha.

For more information, or to make reservations for the workshop, call 554-2670.

Sonata surplus

Cellist Richard Slavich and pianist Alice Rybak Slavich will give a recital Tuesday, Feb. 19, in the Performing Arts Center. The Slavichs will perform sonatas by Beethoven, Martinu and Weill; as well as works by Webern and Rossini. The concert, which starts at 8 p.m., is free.

Dancing by 'noonlight'

Al Shpuntoff, computer science instructor and folk dancing

expert, will teach folk dancing along with 40 students from 21 nations today.

"Dancing in the Moonlight" lasts from noon until 1:30 p.m. in the Student Center Ballroom. Everyone is welcome to watch or join in.

Heartiness for kids

Campus Recreation is sponsoring a "St. Valentine Heartiness" party Feb. 16, noon to 2 p.m. in HPER Room 200. The free party is open to children ages 5 through 12, of UNO students, faculty and staff. To sign your children up for the party, call 554-2539 or stop in HPER Room 100.

More music

Two concerts will be held in the Strauss Performing Arts Center this weekend. A jazz concert will be held Saturday at 8 p.m. Oboe player Kermit Peters will perform Sunday at 8 p.m.

Beyond 'chopsticks'

A piano class for advanced beginners starts Monday, Feb. 18 at 6 p.m. For more information or to register, call 554-2618.

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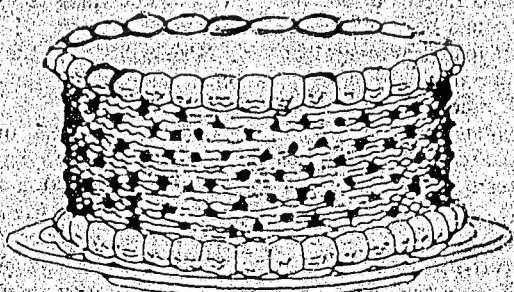
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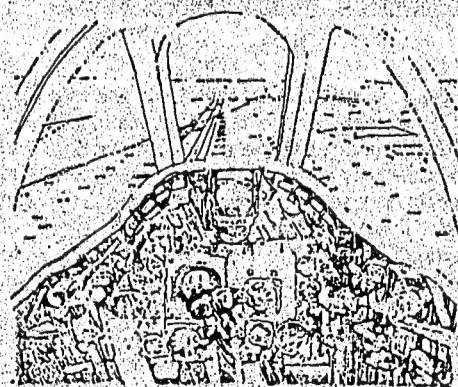
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Roskens opposes bill before Education Committee

By SUSAN KUHLMANN

Ronald Roskens and representatives of vocational-technical schools in Nebraska appeared Tuesday before the State Legislature's Education Committee to oppose Legislative Bill 695. Initiated by North Platte Sen. Jim Pappas, it calls for reorganization of Nebraska's postsecondary educational system.

It would toughen entry requirements for UNL, make the state colleges and UNO part of a Nebraska state-university system, with UNO and Kearney State being the primary campuses; and separate academic and vocational-technical programs.

Wendall Wood, a member of the Coordinating Commission for postsecondary schools, presented the bill to the committee. He supported the bill, and compared its benefits to those derived by separating a gifted child from others, who might hold him back.

Wood said part of the bill's aim is to avoid duplication in the higher-education system and to make higher education more accessible for everyone.

Wood also called the plan one of "drastic change," and said there "will be a lot of effort to prevent it."

By utilizing a system of "feeder schools" for students who are not yet ready for a university's requirements, Wood said the plan would provide an education for all interested students. He said it also would provide for a better system of transferring credits from one school to another. Under the present system, a receiving institution "has the privilege of accepting or rejecting the credits of a student asking to transfer in," according to Wood.

Wood said it was expected that the funding for the proposed reorganization could be obtained from private foundations.

Dr. Dale Fuller read a letter from George Miller of Plattsmouth, Neb., a former chairman of the Coordinating Commission for postsecondary schools. His letter praised the plan for its collective-bargaining impact. According to Miller, if the "Superboard" concept were developed, it would lead to "the resumption of equal salaries and benefits for all faculty across the state."

Miller's letter said the plan would also delineate the "role and mission" of each school.

University of Nebraska President Ronald Roskens, on behalf of the Board of Regents, spoke against the bill. He said the Regents

agreed with the need to make higher education more accessible, to improve the quality of instruction and make transferring credits easier; but they were not persuaded that the mechanical and structural changes that are proposed by this bill would necessarily achieve those objectives.

The bill, according to Roskens, would "result in further divisions and fractures in the state's postsecondary educational system."

He called the classification into 2-year, 4-year and university institutions "artificial," and concerning UNO, the plan ignored the "essential nature of the institution and the vital role that it plays in the university system."

When asked if the plan would take away UNO's research capabilities, Roskens replied, "That would be the understanding I'd have."

He said the Board of Regents unanimously opposed the bill.

"We have a flow chart description (here) that may on its face seem to be quite viable; but in the practical sense . . . it doesn't appear to be one that would function very smoothly," Roskens said.

Tom Johnston, executive director of the Nebraska Technical Community College Association, also spoke against the bill's planned separation of academics from vocational schools. According to Johnston, the proposal "flies in the face of everything that's been happening in the last 40 years."

According to Johnston, a student shouldn't be denied access to the arts simply because he wants to be a welder, and that such a division would create an image technical schools have been fighting for years.

Johnston also said it is "not an inexpensive program," and criticized it for trying to avoid duplication, while at the same time, "encouraging competition, and that means duplication."

Pappas spoke to the committee after the opposing arguments. Defending his bill, he said it would eliminate duplication by reducing the number of systems from 10 to two.

He also said he "didn't see why you need psychology and the arts to be a good welder."

Arguing for the need for improvement in the educational system, he said, "We can change for the betterment of the next 30 or 40 years, or we can put our heads in the sand."

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Reader surveys due today; results in next Gateway

Gateway Reader Survey

What is your opinion of the Gateway? Is it in tune with the pulse of this University, or is it a poor excuse for fish wrap? We are offering you, our readers, an opportunity to let us know your feelings in an attempt to improve and/or expand our coverage of events in which you are interested. After all, it's *your* paper. What do you like or dislike about it? Please tell us. It can make a difference. When you have finished answering this

questionnaire, please deposit it in any of five boxes located on campus: in the library's first-floor foyer; in the broadcasting/journalism office (Arts & Sciences Hall, 189); inside the main entrance of the HPER building; outside the bookstore in the Student Center; or by the Gateway stand in the Peter Kiewit Conference Center. The surveys may also be mailed or dropped off at The Gateway, Annex 17, UNO, Omaha, 68182.

(Please answer all applicable questions)

- 1) Age _____ Sex _____ male _____ female
- 2) Class: _____ freshman _____ sophomore _____ junior _____ senior
_____ graduate/graduate student _____ faculty _____ staff
- 3) If a student, what is your major? _____
- 4) How often do you read The Gateway?
_____ every issue _____ once a week (if so, which issue—Wednesday or Friday?) _____
_____ occasionally _____ seldom
- 5) Which sections of The Gateway do you usually read?
_____ front page _____ news stories _____ feature stories _____ sports stories
_____ editorial opinions _____ photography _____ cartoons/editorial cartoons (if so, which ones?) _____ "Newsbriefs" _____ "What's Next" _____ reviews
_____ "Weekend Wire" _____ "Neurotica" _____ syndicated columns (e.g. Colman McCarthy)
_____ advertisements/"Entertainment Guide"
- 6) What do you particularly like, and why?

- 7) What do you particularly dislike, and why?

- 8) Do you like The Gateway's present layout? Could its appearance be improved, and if so, how?

- 9) Even though The Gateway is the UNO newspaper, is it too campus-oriented? Give examples.

- 10) Is there anything you would like to see included in The Gateway that is not? Anything which should be dropped?

- 11) Do you like or dislike the traditional end-of-semester "Hateway" parody issue? Why or why not?

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Comment

Harvest of pain

Drastic problems warrant drastic solutions. Case in point: Sen. James Exon's recent vow to impede all U.S. Senate floor action until the farm-credit dilemma is immediately addressed. Exon was not grandstanding, but rather has boldly placed this emergency on the legislative front burner.

There are those, such as Budget Director David Stockman, who maintain that farmers are themselves often to blame for their current woes.

However, Exon contends that the agricultural crisis transcends credit problems, and "stems from years and years of farmers being unable to get a fair price for their products."

Some farmers probably are guilty of poor management, but many more are victims of plummeting land values, skyrocketing production costs and depressed commodity prices.

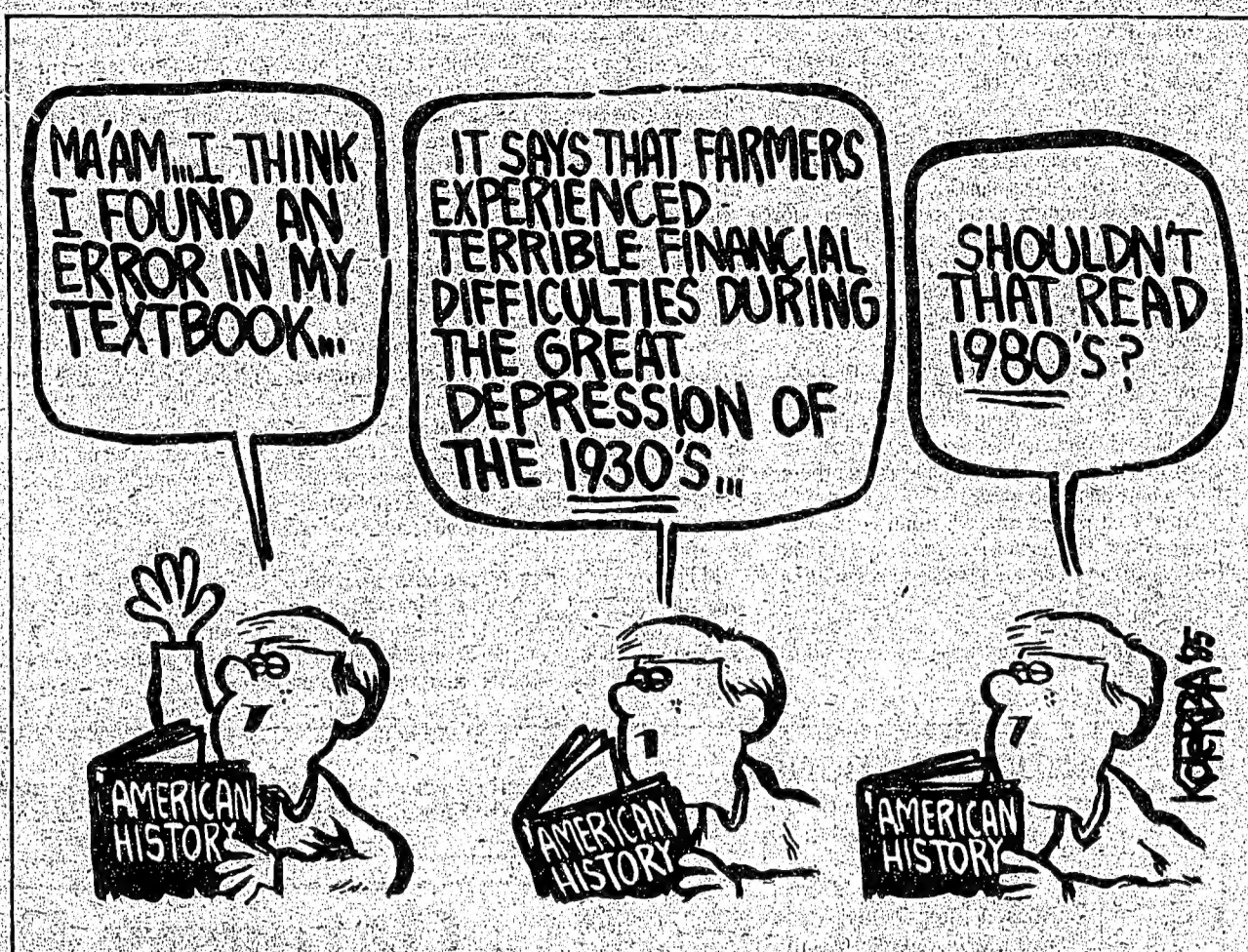
Although only 2 percent of U.S. workers are farmers, agricultural products represent our largest single export and remain a bulwark of the U.S. (and Nebraska) economies.

Nebraska's economy is a microcosm of the nation's. While our two largest urban centers, Omaha and Lincoln, are relatively prosperous, many rural Nebraskans are desperate.

Nebraska's economy is more diversified and less dependent upon agriculture than in the past, but if our state, and nation, cannot lend a helping hand to the family farmer, everyone will feel severe repercussions. If American agriculture becomes a corporate oligopoly, food prices will eventually significantly rise.

But, more than that, when a small farmer fails, he loses not only his job, but his and his family's way of life. American small farmers have proven themselves to be some of the most productive and industrious of U.S. workers. Now, some of them need our help. We can't let them down.

—JOHN MALNACK II



Hackish musings

By Kevin Cole

Skin Illustrated

As February continues to twist its bleak and frigid grip upon us, I search for ways to remind myself spring is on the way. I'm heartened by the increase in baseball stories as spring training nears. I listen for the daily countdown on Z-92. (It's now just 34 days until the first day of Spring.)

Sometimes I find myself doodling robins instead of twisted caricatures of the professor as he drones on. All these things point up my philosophy of winter. It's a nice season to have Christmas and New Years, but who wants to endure it for more than two weeks?

So I shocked myself last week when I began disparaging the Sports Illustrated swimsuit issue. For 21 years, the SI swimsuit pictorial has foreshadowed the coming of warm weather. Curvaceous cuties showing off the season's fashions in beach wear in all that fun and sun? What better herald of hot weather could there be?

None, I say. Or said, up until this year's issue. Gradually, the annual swimsuit pictorial has grown from a small piece tucked away in the back of the magazine to an overblown mega-buck production.

This year's version, entitled "She'll Go A-Waltzing Australia

With You," extends a full 30 pages and is complete with the first SI centerfold. (Model Kathy Ireland amply fills this SI first.) But geez Louise, 30 pages?

Somehow, I get the feeling the guys at SI are so worked up about their once-a-year pet project, it's now an obsession. "Let's see if we can outdo Playboy and Penthouse this year!" Feverish rummaging through the pictures of potential models must ensure as the SI staff tries to uncover (as much as they dare to) another Christie Brinkley.

The cover girl for this Feb. 11, 1985 issue is Paulina Porizkova. While certainly very, uh, interesting to gaze upon, as are Ireland and the other models, Porizkova is exactly what we've come to expect from SI.

In fact, SI has given us a definition of what they seek in swimsuit models (in case we know of anyone who fits the description).

According to SI, the models should be: leggy (with a little more to the hips than most models because SI men like that long-haired (because that's what the SI guy likes) and bosomy (because that's what all guys like).

Well, that's what SI thinks its readers want to warm them

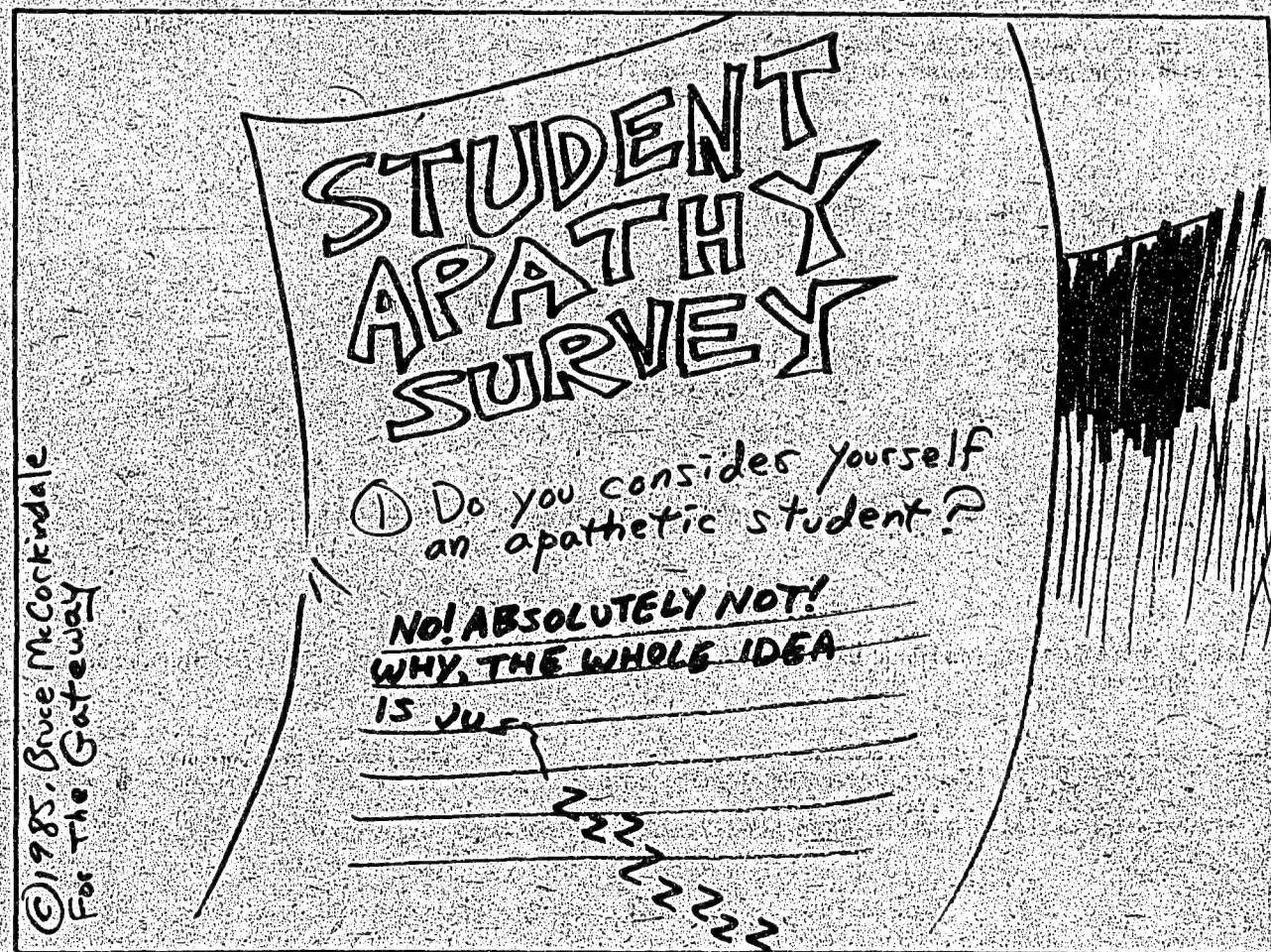
during these cold winter days, and that's what we get. In an issue chock-full of advertisements geared to the yuppie male, we find pages of his female ideal. It's somehow just too formulated for me.

This year's issue came through the mails bloated with ads. Major advertisers from Mercedes Benz to Apple Computers lined up 50 pages deep with cash in hand, making SI look more like Penthouse than ever before.

I can imagine them now, just looking for an economic piece of those dumb slobes looking for a fantasy piece. SI has a goldmine here and they know it. In the tradition of capitalistic greed, they're milking it for all it's worth.

Redeeming the swimsuit pictorial are the excellent photographs by Brian Lanker. On location throughout Australia, Lanker's keen camera eye conveys an appreciation for the balmy setting which helps me remember what it must be like without all these sweaters, overcoats and gloves.

The swimsuits themselves remain secondary to the article. Julie Campbell tells us the manufacturer and the price, but, like the models, they are nothing more than a rehash of last year's issue. There's now just more of them to forget.



The Gateway

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Unsigned opinions on this page represent the views of The Gateway editorial staff. Opinions expressed are not necessarily those of the UNO students, faculty, or administration, or those of the NU central administration and Board of Regents.

Letters to the editor must be signed; but those with noms de plume may be accepted. All letters should include appropriate identification, address, and telephone number. (Address and telephone number will not be published.) Letters critical of individuals must be signed by using the first and last name, or initials and last name. Preference is given to typed letters. All correspondence is subject to editing and available space.

Letters exceeding two (2) typewritten pages will be considered editorial commentary, and are subject to the above criteria.

Inquiries or complaints should be directed to the editor; advertising inquiries should be directed to the advertising manager. Copies of the Student Publication Committee inquiry policy are available at The Gateway office.

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Op Ed -

Senate sings militaristic 'mating call' to Pentagon

By COLMAN MCCARTHY

Washington — With 23 years in the Marine Corps, the Senator Fidelis juices of Sen. John Glenn (D-Ohio) are astir. A veteran of two wars, the senator believes he and his colleagues are under unfair attack by Caspar Weinberger. The secretary of defense has a spokesman, Michael Burch, who said that, "Secretary Weinberger feels that those who hope for success in bringing down the defense budget really mean success in weakening the security of the country."

Those words sent Glenn to the Senate floor to say that the military-budget debate had taken "an ugly turn." Citing his own war record, as well as others', Glenn said that, "We all deserve better than to have our motives and our loyalty challenged by officials in the Reagan Defense Department simply because we may not agree with their assessment of how much money the Pentagon needs in 1986."

Glenn demanded a retraction and apology from Weinberger. When none came, he confronted Weinberger a few days later in Senate hearings and repeated the demand. Weinberger again said no.

He is right. The military debate has not taken an ugly turn, but an inevitable turn. It has been senators like Glenn who, one military vote after another and approving one weapon deadlier and bigger than the last, have sanctioned the spending of approximately \$1 trillion for the military in the past four years.

Such obedience to the Pentagon and its military contractors creates a stage onto which a one-note performer like Weinberger would inevitably sing and dance. When the applause suddenly tapers slightly, naturally he is stunned. Naturally, too, he adds

insult to infamy by striking out at the senators whose smiles at his performance are now a millimeter thinner.

Why shouldn't Weinberger challenge their loyalty, when they have been loyal buyers of the Reagan line: that weapons production shouldn't be slowed because of "the message" it sends to the Soviets; that "the Russians are ahead"; and that his simplistic view of history is correct — "No nation which put its faith in treaties but let its military hardware deteriorate stayed around very long."

America's war-preparation economy didn't need Caspar Weinberger to flower. He offends a few warrior-politicians like John Glenn because of inflexibility. Weinberger replies that he has already cut a flexible \$36 billion out of the current budget. Despite the appearance that it's Weinberger vs. some anti-Pentagon doves in Congress, the reality is that compatibility, not combat, is at work. Sen. William Proxmire (D-Wis.), after endorsing Glenn's call for an apology and a retraction, said that he knows of no one in the Senate "who does not agree that we need an increase" in military spending. "The talk is only about how much."

There is the compatibility. Studies by such independent groups as the Brookings Institution report that \$40 billion can be cut from the military budget without impairing the armed forces' effectiveness. In 1982, ad hoc hearings held by Rep. Ronald Dellums (D-Calif.) advised a figure of \$50 billion for the first year. Those numbers represent minor tamperings; cuts that are nothing compared with the slashes and gashes in the proposed reductions in domestic spending in the new budget. In this season of homelessness and increased mortgage foreclo-

tures, a 46 percent cut in funds for the Department of Housing and Urban Development has been called for by the Reagan administration.

Despite that, no one in the Senate has the political courage of calling for a decrease in military spending. With a \$2.5 trillion national debt expected by 1990 and a 1986 Pentagon budget rising by \$30 billion to \$277 billion next year and \$418 billion in 1990, the bravest talk to be heard is a fret or two about "slowing the increase." This is true even among the senators who have 100 percent voting records from peace groups.

With a military booster like Glenn posturing as the voice of sanity against Pentagon excess, dissenters of genuine reason are pushed further to the fringes. But they continue to speak. David Cortright, the director of SANE, says of the current madness: "Once again, President Reagan is blatantly distorting the facts to suit his political purposes. He claimed in a radio broadcast of Feb. 2 that the Soviets are engaged in 'the greatest military buildup in the history of man.' Yet his own CIA reported in Sept. 1983 that Soviet military spending has increased by only 2 percent a year. In the last four years, the U.S. arms budget has increased by an average of 9 percent a year above inflation."

Glenn's calling for an apology and retraction from Weinberger would be meaningful if some dissent truly were present. Dissent suggests independent thinking, but with no one getting close to calls for decreases, go-along loyalty to the Pentagon remains the prime Senate instinct. It's near to being a mating call.

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UNO's excellence makes 'identity crisis' unnecessary

Have you ever felt defensive justifying why you attend UNO? In the middle of a conversation about colleges, has anyone ever said to you, "Take UNO—please?"

Most UNO students have tangled with the University's detractors at one time or another. Some of us have even made disparaging comments about it ourselves. Among area institutions of learning, UNO seems to be regarded by the Nebraska community as somewhere above the quality of Norris Junior High and a cut or two below Creighton Prep. It is truly the Rodney Dangerfield of this state's colleges. Well, just like Rodney himself, the jokes are getting old.

While UNO shifts around and straightens its tie, other schools have more secure identities. Nebraska-Lincoln enjoys notoriety worthy of a spot on Robin Leach's "Lifestyles of the Rich and Famous"; we might call it the Paul Newman of the area. It becomes richer and more revered as it grows older. On the other hand, UNO ages like a metastatic cancer victim, as one vital part after another is carved away from the body under the pretense of saving healthy tissue.

State colleges in Peru, Kearney, Chadron and Wayne each have specific programs for which they are recognized, and they emphasize these particular strengths in reaching out to the world beyond their campuses. They're like stereotyped actors who play one or two kinds of roles but do it extremely well. Like Howard Duff and Christopher Lee, these schools make a living at what they do and don't have delusions about their functions. UNO doesn't have delusions, but definition of function somehow escapes the casual observer.

Creighton University evokes very different images. CU behaves like a superstar of sadly modest ability, Joan Collins perhaps. Both deliver less than their price tags would lead one to expect. Nevertheless, overpriced goods tend to attract the egotistical and impress the glib, thus the image of prestige persists. UNO has never had the chance to worry about maintaining prestige.

Even smaller liberal-arts colleges have better self-images than UNO. Each has some prominent qualities, mostly in the social sciences and humanities, and all have a sense of tradition. They are akin to actors who dedicate themselves to the obscurity of a stage career. Only

those who have a special interest in what they offer know who the players are, but they don't desire more. The only traditions observed at UNO are fall and spring breaks.

Metro Tech and Southeast Community Colleges are extras. Like ordinary people who wouldn't mind being a little better off but realistically know their purpose is to flesh out the rest of the show, these institutions serve a useful but unheralded role.

What did UNO do to deserve such an identity crisis? Its faculty is of comparable quality to that of the Lincoln campus. Although its library does not compare to Love Library in Lincoln, it provides access to the books there; besides, it is quite adequate for undergraduate work in itself. Other facilities are also considerable at UNO, for example, the solar-energy engineering project.

Critics point to the high attrition rate of entering UNO freshmen; however, Omaha is the state's largest city by far, and urban campuses always attract a higher percentage of doubtful college candidates. UNO does not cause this, though its academic reputation looms vulnerable to criticism for its open-admission policy.

UNO doesn't have everything, but it doesn't cost everything, either. People who complain about paying \$38 per credit hour need only to check some comparable universities. They'll find they have one of the best educational bargains anywhere. Because of this, UNO becomes a natural target for epithets like "bargain-basement education" from those who can afford to shop colleges such as Creighton.

We can live with snobism since we have no choice anyway, but what hurts UNO the most is the attitude so many students and alumni project. Incoming freshmen sometimes say things like, "I'm going to UNO for my basic courses. Then I'll transfer." This relegates UNO to a kind of junior-college status. Graduate students say similar things like, "I'm going to UNO for my foundation courses, but I'll finish my degree at Creighton." They say this out of fear that a UNO degree may not carry any weight outside the Omaha area.

This fear only escalates when administrators discuss things such as reducing UNO to college status. Even television personality Skip Stevenson labeled the campus "West Dodge High" while appearing on the Tonight Show.

Compounding the identity problem, different

groups want UNO to be different things. Younger students would like to mold UNO into a campus more like Lincoln. Part-time students don't want to be bothered with fees for things they don't use. Of course, there are also those off-campus who have suggestions for what UNO should be. Regent Simmons, for one, seems to want UNO to become something more cost-effective — like rentable office space.

So despite the adequacy of the university, it remains a place without an identity. Or does it?

Maybe the lack of a single identity is our identity; that is, maybe our diversity makes us unique. This trait reveals itself in faculty and administration as well as student body. Businessmen and government officials around the country actively seek the opinions of some of UNO's teachers. Athletic Director Don Leahy has consistently acted to preserve the integrity and multiplicity of UNO sports, unlike some of his counterparts at other universities who regard intercollegiate sports as businesses which

must run in the black.

We don't need a visit from Robin Leach to gain respect. We have it right now if we look at the right things. No, UNO will not coat its alumni with prestige like actor's pancake makeup, but real education is internal, not cosmetic.

A body builder may have beautiful muscles, but he primarily entertains. An athlete's muscles, though less defined, perform more effectively. UNO has little cosmetic value, but does give an adequate opportunity to perform.

Commanding respect from others starts with respecting oneself. Students interested in performance can develop themselves here. Those who want to act educated rather than become educated should probably go elsewhere.

We don't need to denigrate ourselves or accept ill treatment from others. Let's take off the red tie and let someone else play the stooge for a while. People spend too much energy on this campus to waste it as entertainment for the uninformed.

—J. FRANK AULT

Letters 'Pure Fantasy'?

To the Editor:

If Mr. McCorkindale had done any research before allowing his cartoon "Pure Fantasy" (Gateway, Feb. 6) to be published, he would have found that the evidence he dismissed as fiction is, in reality, fact.

Mr. McCorkindale would have found out that the Sonogram was produced in part by Dr. Bernard N. Nathanson, a physician who at one time ran the largest abortion clinic in the world and had performed 6,000 abortions himself. Who better than an expert on the subject to make such a film?

Also, Mr. McCorkindale would have found that, on viewing the Sonogram, it reveals the actual responses of a 12-week-old fetus being aborted as the unborn child attempts to defend herself against the abortionist's suction curette. The Sonogram also reveals her motions as becoming desperately agitated and her heart rate doubling as she is being suctioned into pieces. Yes, the sex of the unborn child was known.

If Mr. McCorkindale or anyone else questions the authenticity of the contents of this letter, I will be glad to put them in touch with organizations and professionals that can vouch for the authenticity of the Sonogram and this evidence.

John Spethman
Senior, international finance major
Al Fortezzo
Junior, history major

To the Editor:

On a recent visit to your campus, I was able to see a copy of The Gateway. To say I was shocked would be an understatement! The car-

toon regarding the pro-life movie "The Silent Scream" (and rated "Pure Fantasy") was in deplorable taste!

One could say that everyone is entitled to their own opinion. However, by printing such material, you are callously disregarding the feelings of many who not only do not agree, but who would undoubtedly gather that it is also The Gateway's view of this sensitive subject.

As a former graduate of UNO, and a lifelong Omaha resident, I would ask that this disgraceful handling of such matters be discontinued.

Nancy J. Doll

To the Editor:

A recent article by Brad Kaciewicz (Gateway, Jan. 25) sounds like it was written by former Young Americans for Freedom leader Doug Kagan.

In his hey day during the late 70s and early 80s, Doug's right-wing extremist views occasionally appeared in the Omaha Sun, World-Herald, and the Lincoln papers. I say that Mr. Kaciewicz is picking up where Kagan left off.

Kaciewicz, a noted Republican, has been known for his conservative views; however, in his Gateway article he seems to have reached a new level of extremism. He obviously has no concern for his fellow man. I guess if you weren't lucky enough to be born in the USA you're SOL, right, Brad? I suppose you could care less about the thousands of innocent victims of the Union Carbide gas leak in India.

Well, anyway, I'm glad the editor's note stated that Kaciewicz is a former student senator. The last thing UNO needs is a radical like him in such an important position.

Paul Ady

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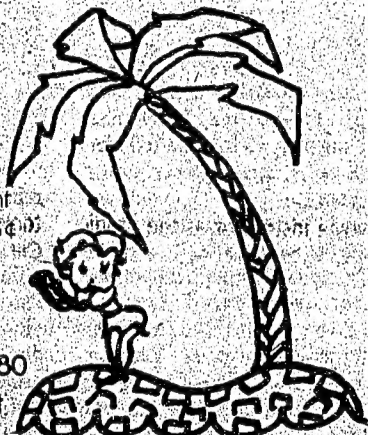
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Rivercity Productions breathe life into 'Jacques Brel'

SETTING: An intimate subterranean bar. The pale brick walls emit a faintly musty but not unpleasant odor. They are decorated with chic, European-looking prints. Convivial patrons occupy the tiny square tables, softly illuminated by little candles in glass cups. Waiters scuttle about carrying trays of wine and spirits.

Suddenly, several musicians strike up a lulling melody, signaling the beginning of the show. Heads turn expectantly, the spotlights go on, and four singers bounce up on the miniscule stage and belt out a peppy, vaudeville-type number entitled "Marathon."

The song opens the revue "Jacques Brel is Alive and Well and Living in Paris." It is currently being presented at the French Underground at 1017 Howard, a cozy bar in the basement of the French Cafe. However, the revue would not be possible if not for the fledgling "Rivercity Productions," a creation of UNO drama professor Robert Welk and director of Duchesne's fine-arts department Gordon Cantiello.

The whole undertaking was a risk, Welk says, because in these situations "If no one comes, you just die on the vine." Originally slated for a one-month run through January, response was so positive (Welk said out of the first eight performances only one did not sell out), it was extended through February. According to Welk, it may even run through March. "If it appears an extension is desirable," he said, "we'll need to consult with the members of the company."

The second number in "Jacques Brel" has Kenneth Glenn singing a melancholy tune called "Alone." In one of the rare bits of dialogue, another cast member exclaims at the end of his song, "Man, are you bitter!" "It's not me," Glenn replies cheerfully, "It's Brel." He explains Brel wrote his songs because he felt "in rapport with the world as it is." By the sulky nature of many of his songs, it could be inferred Brel was not a happy guy.

He was a French singer/songwriter who did his main work in the '50s, becoming internationally known by the age of 28. "Jacques Brel" is not a play; it doesn't even have a plot. It is a retrospective of the composer's lyrics and commentary, presented in two acts. Songs are performed in groups and solo by two male and two female singers. The *New Grove Dictionary of Music and Musicians* typified Brel's work thus: "His lyrics, often bitingly satirical of modern social morals, are set to rather sophisti-



NaoHiro Kimura

The cast of "Jacques Brel is Alive and Well and Living in Paris" . . . from left to right: Dr. Christopher Crotty, Susan Thomas, Kenneth Glenn and Holly DeBruse. The revue is running through February (and possibly March) at the French Underground.

cated music that for the most part eschews popular melodic formulae."

His compositions in the revue bear titles such as "The Desperate Ones" and "Funeral Tango." Despite this, they are definitely not dirges; in fact, about half of the songs in the show are downright snappy. The others are not exactly tunes you whistle on your way out the door. Two of the most depressing are the nightmarish "Next," which deals with the ravaging loss of a young man's virginity in a sleazy brothel; and "Carousel," which begins with carnival playfulness and ends with all the grace of a ferris wheel gone berserk. The choreography by Marc Hufnagl and Cindy Melby Phaneuf is creative and impressively unobtrusive for such a small stage.

The cast is made up of talented and sensitive singers who handle the material well. The ensemble consists of: Christopher Crotty, a local dermatologist and veteran of local productions; Holly DeBruse, a voice instructor at the Studio of Performing Arts; Kenneth Glenn, a native New Yorker and founding member of Performing Artists/Omaha; and Susan Thomas, who has performed at the Omaha Community Playhouse

and Center Stage Theater.

The musical combo's flawless accompaniments enhance the show immensely. It featured Dana Sloan on keyboards, Rick Swanon on percussion, and Ron Bauers on electric guitar and bass. Welk designed the set and lighting and Cantiello directed.

Welk explained that doing a revue of a French composer's music at the French Underground was "a natural." The idea initially came to Welk and Cantiello "a couple of years ago." The two were attending a "post-production celebration" at M's Pub and while leaving the Old Market, Welk noticed the French Underground and was struck. At the time, all he said to his future partner was, "Wouldn't it be fun to do a production of 'Jacques Brel' there?" Cantiello agreed, Welk said, and suggested they investigate the possibility.

The idea kept "stewing around" in their minds, but it wasn't until last fall that the two took the idea to the manager of the French Cafe. The manager presented the idea to the owners, who were receptive. They accepted Cantiello and Welk's financial proposal and got the show, as they say, on the road.

From there, things happened quickly. "WHOOSH! It just happened!" recalled Welk, grinning. Auditions were held in November with some performers coming by invitation. Others heard about them through the grapevine. By December the cast was chosen and rehearsals were under way. Opening night was January 11.

"As soon as 'Jacques Brel' closes, we'll open something else," Welk said. Now that they have an idea of what kind of attendance is needed to keep financially afloat, Rivercity Productions is eager to diversify. A cabaret with either popular or original songs is one idea, Welk said. Another possibility might be to bring in young comedians, jugglers, or performances of single scenes. Welk said the great thing about these ideas is, "We're not duplicating the efforts of dinner theaters. We're not competing with them — we just want to bring in some additional theater which also exists."

In his position as an assistant professor in UNO's drama department, Welk teaches Introduction to Theater, Theater Production Practicum, History of Theater Since 1642, and courses in lighting, design and stage makeup. "I normally design scenery and lighting for UNO's productions," Welk said. He will also be directing UNO's production of "Under Milkwood" in March. If "Jacques Brel" continues, that means "I could have two shows running concurrently," which he said would keep him "busy!"

Welk has formed some opinions about Omaha's local theaters during his years here. "Omaha has lots of theaters," he said. "More than many towns its size. (Omahans) will go to new productions. They're not reticent to try new things. However, he said, there is a tendency for working with "tried and true scripts," so even "new" productions aren't really new.

"Other than the Magic Theater, there isn't much experimentation," Welk said. He added that his hope for Rivercity Productions was to first gain the audiences' confidence with familiar shows. Then, once credibility was established, they will be free to try something untested.

"Gordon and I are doing this because we're interested in alternate forms of performance in Omaha. We're not going into it to make money. We wanted to try a new idea and see how it worked."

So far, it seems to be working. *très bien.*

—LYNN SANCHEZ

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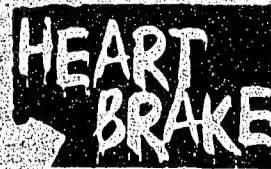
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Weekend wire . . .

What's up, Doc?

To most of us, Doc Severinsen is known as one of Johnny Carson's oldest and most reliable sidekicks. Television audiences rarely get to hear Severinsen other than the little snippets of songs before and after commercial breaks. Other than that, he's just the man in the wings with the wild clothes.

Tomorrow night, Severinsen will do what he does best — play the horn. The show will be at 7:30 p.m. in the Civic Auditorium Music Hall. Severinsen and his band, Xebron, will wrap up the Great Plains Jazz Festival XIII. The festival is sponsored by UNO.

Opening act for the show will be UNO's Jazz Ensemble I. The show will end a two-day festival featuring nearly 35 high school and junior high school jazz ensembles in competition. Also scheduled are clinics with guest musicians Dan Yoder, director of jazz bands at the University of Iowa; Pete Simonson, professional drummer; and trumpet player Jim Oatts.

Severinsen, who is from Oregon, is a musician whose role on the "Tonight Show" has never done justice to his talents. He has toured with many jazz greats, including Benny Goodman and Tommy Dorsey. In addition, he has been a staff musician at NBC for 36 years, many of which were spent as musical director for "The Tonight Show."

Tickets for the Saturday night show are available at the Student Center Business Office, Tix, Brandeis, Creighton University and the Civic Auditorium.

If jazz music isn't your style, or if you like variety in your music weekend, the Howard Street Tavern will be ringing with what has been called "the future" of blues music.

Robert Cray and his band will perform one show at the Street Sunday night. Cray has made steady progress up the blues ranks, combining a heavy touring schedule with a consistent flow of album releases.

Cray has performed at Carnegie Hall, the Monterey and Monterey Jazz Festivals and has toured both Europe and Japan. In 1980, Cray released his first record, "Who's Been Talking," for Tomato Records. One year later, "All Night Long" was released on the Japanese label P-Vine, and his latest work, "Bad Influence," was released in 1983.

That same year, Cray nearly swept the W.C. Handy Awards in the blues category. He won the Contemporary Blues Artist of the Year, Contemporary Blues Album, Blues Single of the Year, and Blues Song of the Year awards.

Along the way, Cray performed in "Animal House" as a bass player for the fictional Otis Day and the Nights. Cray's band has opened concerts for blues legends Muddy Waters, B.B. King, Paul Butterfield and John Lee Hooker. He's also appeared with



Doc Severinsen of "Tonight Show" fame will be appearing Saturday night at the Music Hall at 7:30. Opening for him will be UNO's own Jazz Ensemble I. The concert will end the events of the Great Plains Jazz Festival XIII.

George Thorogood and the Destroyers, the Grateful Dead, Stevie Ray Vaughan, Bonnie Raitt, and the Nighthawks.

Cray appeared in Omaha a few months ago at an unannounced gig at Arthur's. It was a memorable show, featuring Cray's superb guitar and vocal work. His style is marked with an adept sense of versatility, able to scream out the hottest blues riffs with ease, but heady enough to lay low with the most subtle of touches. He has a pleasing vocal approach with a good range.

Augmenting Cray's sound is a super band, featuring Richard Cousins on bass, Dave Olson on drums and Peter Boe on keyboards. Tickets are on sale at the Howard Street Tavern for a reasonable \$4.

If you're including a movie in your plans this weekend, the town is full of good ones right now. Among the big releases are "Witness," with Harrison Ford as a streetwise cop forced to protect a young Amish boy who has witnessed a murder. "The Falcon and the Snowman" stars Timothy Hutton and, probably the screen's hottest property, Sean Penn. The movie is a chilling, true story of two California youths who get caught selling secrets to the Russians. Hutton also appears in "Turk 182," which opens this weekend.

Diane Keaton makes another strong appearance in her latest film, "Mrs. Soffel." Heartthrob-of-the-season Mel Gibson appears with Keaton.

"The Killing Fields" has been gathering a lot of praise as one of this season's best. The story revolves around the relationship between an American journalist, Sydney Schanberg (Sam Waterston) and his Cambodian counterpart, Dith Pran (Haing S. Ngor). Both Ngor and Waterston are nominated for Academy Awards.

Other films on the "must see" list include "Amadeus," the story of eccentric composer and musical genius Mozart; and "Beverly Hills Cop," starring funny-man Eddie Murphy. "Beverly Hills Cop" is still outdistancing most competitors at the box office. If epics are your bag, "A Passage to India" has all the ingredients; and dance has returned to the big screen in "That's Dancing!"

If you're looking for something out of the mainstream, I suggest you see "Fantasia," the best Disney animation movie ever. This movie only comes around once every few years, and this year the superb classical music score has been remixed in digital. Hard to make a good thing better, but don't miss it.

The UNO film series is offering the Eddie Murphy film "48 Hours" today and Saturday at 7 and 9:30 p.m. That movie is a bit worn-out on cable, but "Mean Streets" and the Robert DeNiro shocker "Taxi Driver" are playing Sunday night. They're sinister, bloody movies you'll never forget. "Taxi Driver" is showing at 5 and 9 p.m. and "Mean Streets" at 7 and 11 p.m. All movies are shown in the Epley Auditorium.

In the not-something-you-see-everyday department this weekend is "Killer Willard," the boxing and karate-fighting kangaroo, at the Nebraska Sport-Recreation Show in Lincoln. Does this mean Peter Citron will be putting up his dukes again? One can only hope.

—KENNY WILLIAMS

Classifieds

Classified Ad Policy: \$2.50 minimum on commercial ads. \$1.50 minimum for UNO students, student organizations, faculty or staff on non-commercial ads. Prepayment required except for University departments billed at commercial rate. Deadline: 1 p.m. Friday for Wednesday's issue; 1 p.m. Monday for Friday's issue.

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Review

Not even sexy Mel heats up lukewarm 'Mrs. Soffel'

Unusual camera angles and subtle characterizations interweave in the psychological drama "Mrs. Soffel," creating a movie that works artistically but fails emotionally.

Director Gillian Armstrong minimizes the need for verbal explanations by setting up shots showing what is happening internally with the characters. In one scene, Diane Keaton and Mel Gibson are shown together, but each is only in partial profile. The picture seems incomplete, as if the camera were set much too close to the subject. This highlights the intensity of their relationship, while at the same time saying they don't really match — they are very different people brought together by their common need to escape.

Diane Keaton plays Mrs. Soffel, wife of the warden of the Allegheny County Prison in the late 1800s. She is a devoutly religious woman, opposed to capital punishment.

After a severe illness, she rises from her

deathbed to the furor surrounding the incarceration of the Biddle Brothers. Ed and Jack Biddle committed 90 robberies in 90 days without hurting anyone. They became legendary figures and a romance sprang up around them, especially the very handsome Ed — played by Mel Gibson.

On their last job, a banker was murdered. In exchange for his freedom, the Biddles' partner in the holdup testified they shot the banker. The Biddles insisted they were innocent and the man testifying against them committed the murder. How they convinced the warden's wife of their innocence and to help them escape comprises the storyline of "Mrs. Soffel."

"Mrs. Soffel" purports to be a true story, but, of course, it incorporates things no one but the people involved could know. Kate Soffel maintained that she and Ed Biddle never cohabited, that her actions were based on her belief in his innocence and what she felt to be

her duty as a Christian. This assertion did not suit the romantic fantasies and yellow journalism of the time nor the producers of "Mrs. Soffel."

Stress is laid upon the loneliness of the main character, the coldness and sterility of her life within a prison. Gibson plays a beguiling, outspoken man of action who leads Mrs. Soffel for the first time in her life, to break the rules.

Gibson is romantic, sexy and funny in his part. It is totally believable a woman would throw over her life and her family for him.

Keaton plays her character as very shy and reserved. She is so quiet and proper it is difficult to feel anything for her even when she breaks away. Her warmth is as fleeting as her smile, just a little twitch here and there. We see the camera shot through the bars, making it look as if she is behind them, and that tells us what she feels, but we remain uninvolved. Perceiving her character as a woman who hid

her emotions deep within herself, Keaton buries her spirit — her special charm — under stiff Victorian mores.

The story is fairly predictable. Photography and characterizations, however, are startling. The reactions of Mrs. Soffel's two daughters to her scandalous affair are novel, yet probable. "I hope she's dead," the oldest one says calmly.

Colors are restricted to contrasting black and white, or the somber hues of gray, olive and brown. They also serve to reinforce the psychological conditions.

"Mrs. Soffel" develops slowly and the first third of the sound track was bad at the Orchard 4 last Friday. The reticence of Keaton's character tends to make "Mrs. Soffel" emotionally stagnant, but the historical settings and attitudes were intriguing along with they way film is used to tell the story.

—PATTI DALE

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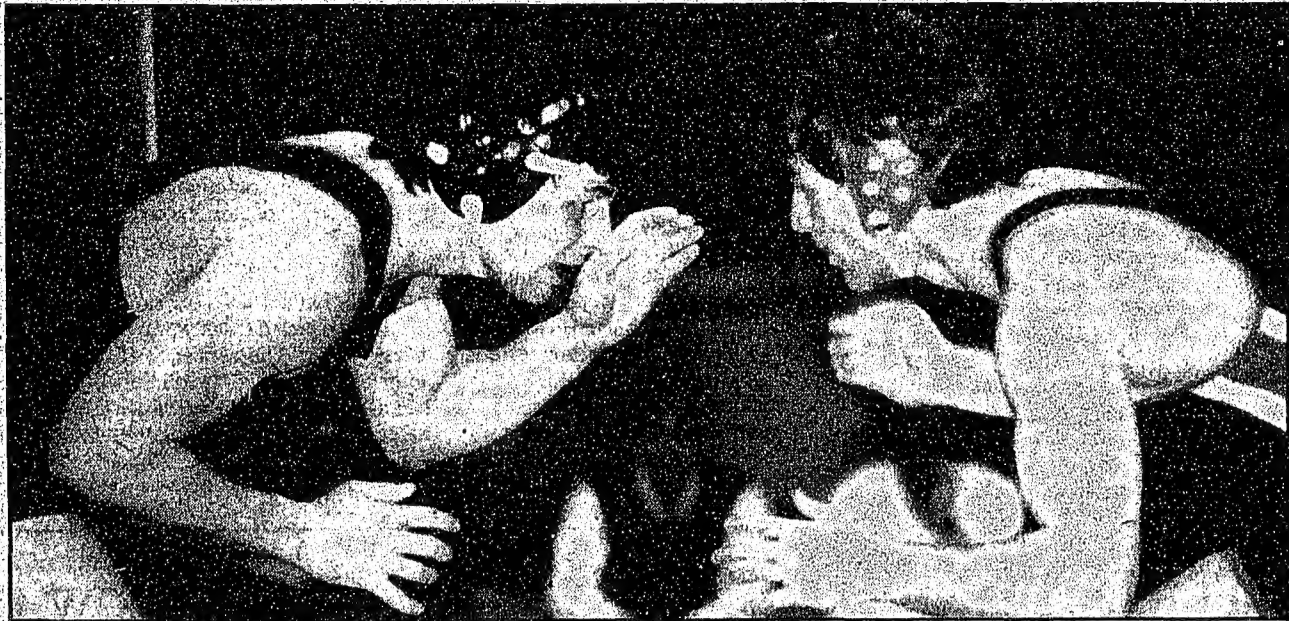


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Sports

Wrestlers score double win over NCC foes



Head to head . . . UNO's Curt Ramsey, right, faces St. Cloud State's Mike McGrath in dual-meet action. Ramsey decisioned McGrath 6-4 to win the 158-pound match.

The UNO wrestlers closed their dual season with wins over nationally ranked foes North Dakota and St. Cloud State.

The wins gave UNO a 6-1 record in the North Central Conference. Their only loss came last Friday, 23-22, to North Dakota State.

The Mavs are now gearing up for the NCC tournament, Wednesday in Brookings, S.D. Denney said he expected Mavericks Mark Weston, 118 pounds, Mark Manning, 150, Curt Ramsey, 158, and Paul Jones, 177, to be seeded first in their weight divisions.

UNO 32, North Dakota 19

The Mavericks bounced back from the Friday-night loss by winning six of the eight matches contested to win 32-19 over the 17th-ranked team in Division II, North Dakota.

UNO gave the Fighting Sioux 12 points on defaults when Chuck Russell, 142, and Doug Hassel, 167, were injured.

The match started with the 126-pound class, in which Bill Colgate faced North Dakota's Darrin Tougas. Tougas hooked

Colgate's stray foot and dragged him down for the two-point take-down. Colgate worked free from Tougas with 15 seconds remaining in the first period. The period ended with Colgate trailing 2-1.

Tougas started the second period down and quickly worked his way free. Twenty seconds into the second period Colgate tossed Tougas with a souffle and flipped the wrestler onto his back. The souffle is a dangerously elegant move, and Colgate worked it to perfection, scoring the pin one minute after the throw. In the souffle, the two wrestlers face off, and the throwing athlete will pick his opponent up and fall backwards to the mat. Just before hitting the mat he will twist to one side and arch his back, causing the opponent's momentum to carry them both over.

The souffle is dangerous because the thrower is forcing his back to the mat, leaving himself open for a pin.

Colgate's pin gave the Mavs a 12-point lead. At 118 pounds, Mark Weston had received a forfeit to give the Mavs their initial

six points.

Mike Fox dropped a 12-4 decision to North Dakota's Andy Leier. Leier's major decision gave the Sioux four points.

At 142, Chuck Russell scored a quick take-down, throwing Cory Melland and picking up three near-fall points. Russell continued to maintain control and the period ended with Russell leading over Melland, 7-4.

In the second period, Russell was holding off a Melland attack when his knee was injured. The Mav freshman screamed as he went down. The match was halted while trainers examined the leg and Denney was forced to call the default.

Mark Manning put UNO back on the winning path with an 18-10 decision at 150. Manning dominated Jim Martinson throughout the match, scoring almost at will. Martinson had come into the dual undefeated at 24-0. Manning's win extended the UNO lead to seven, 17-10.

Curt Ramsey extended the Maverick lead with his 6-4 decision over Brad Solberg at 158. Ramsey was followed by Doug Hassel at 167. Hassel suffered the second Maverick default as he was leading 10-0 over North Dakota sophomore Brent Hoffner. With the default, the UNO lead was down to four, 20-16, with three matches remaining.

Paul Jones at 177 and freshman R.J. Nebe sealed up the UNO win with tenacious wrestling in the next two matches as both registered technical falls. Jones was leading 22-5 midway through the second period when the match was called. Nebe blanked Robin Schwartz of North Dakota, 15-0, to seal the Maverick win. UNO led at that point, 32-16.

In the heavyweight match Maverick freshman Tom Ewin scored a take-down with 25 seconds remaining in the match to tie the score at four, but Randy Gust won the match on a point awarded for riding time.

UNO 24, St. Cloud 21

UNO utilized their big four — Weston, 118, Manning, 150, Ramsey, 158, Jones, 167 — and a two-point decision by Mike Fox at 134 pounds to beat St. Cloud State, 24-21.

The St. Cloud Huskies, ranked 18th nationally, won four matches and picked up a forfeit at 142 pounds to split the 10 matches. The Mavericks outscored the Huskies with pins. UNO had two, St. Cloud one.

The foes split up the remaining matches, with the Huskies getting wins: at 126 from Paul Anderson over Bill Colgate; at 167 from Kevin Hauser over Ken Colgate; at 190 from Noel Nemitz over R.J. Nebe; and at heavyweight, where Westside High graduate Mike Radnov pinned UNO's Tom Ewin.

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Grand Island freshman Kosmicki scales new heights

Devin Kosmicki is riding a fiberglass pole to the top of the UNO track-records list.

The Grand Island freshman has already scaled the national indoor qualifying mark in the pole vault and during the next two weeks should be nearing the UNO school record for freshmen, 16 feet, 2 inches, set by Brad Miller in 1979.

Kosmicki has already upped his personal best by almost a foot over his high-school best. According to Don Patton, head track coach, his staff knew from looking at Kosmicki that they had a potential college vaulter. Ironically, the only time they sent a coach to film Kosmicki in a high school meet, he no-heighted and they got to see three misses.

"We were worried that he might be a swing-through vaulter rather than a lift vaulter," Patton said. "A swing-through vaulter will go down low and swing through the bottom of the vault. A swing-through vaulter is somewhat limited in how high he will go."

Patton said that they were so sure of Kosmicki's potential, they didn't try to recruit any other vaulters. That remark was surprising, because All-American Tracy Slobodnik finished his career last season, leaving Kosmicki as UNO's only vaulter this year.

Despite his youth, Patton said that he expects Kosmicki to challenge for the conference



Kosmicki

championship next week. According to Patton, Kosmicki has really benefitted from the coaching staff at UNO, especially Tracy Slobodnik. Slobodnik is assisting the UNO team this year and has been vaulting in open meets with Kosmicki. Last week Slobodnik cleared 16 feet, 6 inches to win the South Dakota Open.

"Tracy has done an outstanding job with Devin," Patton said. "He's been a super influence on the young man."

According to Kosmicki, the coaching staff at UNO has been very instrumental in his climb. With Patton, field-event Coach Bill Schnase and Slobodnik all helping him, he has had a chance to pick up a lot of vault knowledge.

"Schnase is very analytical," Kosmicki said. "He'll point something out and you just know it's right. It's amazing how well he knows the event."

According to Slobodnik, Kosmicki has many of the physical talents to be a good vaulter. Slobodnik said that at 6-feet-1-inch tall, Kosmicki has the height necessary for a vaulter. He said that Kosmicki is fast enough for the vault and has really good upper body strength.

"Devin's biggest asset," Slobodnik said, "is his coachability. He's come quite a way as a vaulter since his days in high school. He's learned a lot of new techniques."

Track results

Saturday the UNO men competed in the South Dakota Open. Assistant Coach Tracy Slobodnik was the only member of the UNO contingent to record a victory, clearing 16 feet 6 inches in the pole vault. According to Coach Don Patton, many of the UNO runners did not run in their events.

"We made them run some tough doubles. Now this week we're going to run them in one race and we'll run them short," Patton said. "This week we may also hold out some of our younger runners and have them run some time trials Friday."

Patton said that he expects next week's conference meet in Vermillion, S.D. to boil down to a two-team race between North Dakota State and South Dakota State. Patton said that those schools have the edge on UNO in scholarships. According to Patton, UNO has been one of the more consistent conference scorers, despite the fact that they give about half the scholarships that NDSU and SDSU are able to offer.

"We've never won it," Patton said, "but we always compete."

Results

800 — 2, Gerald Harder, 1:56.4. 4, Mike Mingo, 1:57.0. 5, Ben Welch, 2:01.5.

400 — 8, Rich Bravo, 53.3.

5000 — 7, Doug Mascher, 16:00.1.

Pole vault — 1, Tracy Slobodnik, 16-6. 3, Devin Kosmicki, 15-6 1/4.

500 — 3, Al McLaughlin, 1:05.8. 8, Dan Christensen, 1:09.0.

1500 — 2, Ben Welch, 4:06.5. 6, Scott Pachunka, 4:11.9.

60 — 5, Bobby McNair, 7.1.

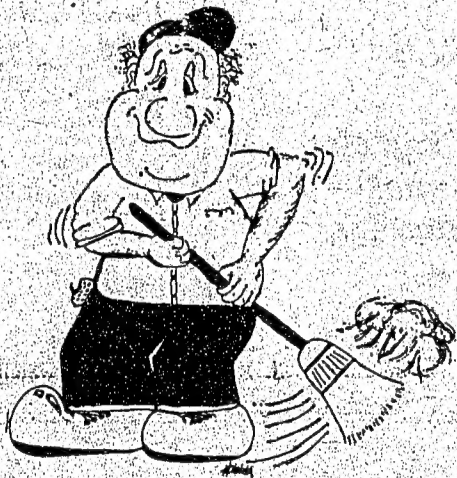
1000 — 2, Mike Mingo, 2:32.2. 4, Steve Jones, 2:32.9.

300 — 6, Bret Arensdorf, 36.4.

High jump — 2, Paul Barnes, 6-6. 3, Rick Hollendick, 6-6. 4, Larry Lucke, 6-6.

4 X 400 relay — 3, UNO (Gerald McGaugh, McLaughlin, Jim Skovsede, Tim Graham), 3:26.0.

Triple jump — 3, Carlos Rodgers, 44-3.



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Senior All-American sprints into her final campaign

By MIKE JONES

Julie Stupka, Lady Mav assistant track coach, used only two words to describe senior sprinter Becky Kapperman.

"She's awesome," Stupka said of the Columbus native who has set seven individual school records and four relay records. Last season, Kapperman was a member of the UNO 4X400-meter relay team that gained All-American status at the NCAA Division II nationals with a 3:41.43 clocking.

According to women's Coach Bob Condon, Kapperman last season also missed an opportunity to gain All-American status in the 400-meter dash. Apparently timing error in one of the preliminary heats caused Kapperman to be bumped from the finals.

At the national meet all preliminary rounds must be timed similarly. Thus Kapperman's 55.43 automatic time in qualifying was rounded up to 55.5 when the two runners in one heat were timed by hand. Because Kapperman finished lower in her heat than two runners with equal times, she was dropped to tenth.

Kapperman said that her goal this year is to make the national finals and gain the All-American certificate in the 400-meter

dash.

Condon said that he recruited Kapperman after seeing her run at the state high-school meet her senior year.

"I went to the state meet and I was just down there looking for people," Condon said. "Maybe once every couple years I'll find someone really good. I pulled out my watch and I just thought that I'd time her because I had seen her run earlier that day and she looked pretty good."

"She ran a low 58 on the mile relay," Condon said, "and I thought, 'There's a kid who can really do something.'"

Kapperman said that she had never really considered going to college, but a friend, Sandy Crumrine, was recruited by UNO and convinced her to come along. After coming to UNO, Kapperman has established herself as a real worker, competing in up to five events at each meet. Next week, she will compete in the triple jump, long jump, 60- and 300-meter dashes and 4X400 relay.

"I wouldn't enter her in that many events," Condon said, "but she came to me and asked me to put her in that many events at conference."

Kapperman said that her only goal for the conference meet was for the team to win the meet.

"We haven't won the meet since the year before I got here," Kapperman said. "We've got quality people this year and a lot of guts."

Condon said that this year's team has a chance to have as many as eight conference winners, but he said much depends on how well the team is able to hold together during the preliminary rounds.

"Becky should have no problem qualifying in the sprints," Condon said, "and the long jump and triple jumps are on separate days, so she should be able to handle them quite well."

Weekend results

The Lady Mavs competed last Saturday at the University of Northern Iowa Invitational, scoring 38 points to place seventh among 11 schools, many of them Division I.

60 yard dash — Becky Kapperman, 7.0 (new UNO school record)

High jump — 5, Sheila Brown, 5-0.

Mile — 2, Sherry Crist, 5:04.5. 4, Linda Elsasser, 5:07.5.

4X380 — 4, UNO (Crist, Elsasser, Dina McCoy, Karen Osada) 9:46.5.

440 — 4, Gina Jochim, 59.8.

880 — 3, Janice Moreau, 2:17.6. 5, Brown, 2:19.7.

4X440 — 2, UNO (Crist, Moreau, Brown, Jochim) 4:03.4.

Pentathlon — 5, Nancy Leaden, 2,861.

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